CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 13, No. 43 TORONTO, NOVEMBER 10, 1948 $2.00 Per Annum

MPTAO Vs. Scary Psychopix

Main Asks Intra-Industry Peace

The peace which has prevailed in the Canadian motion picture industry may be disrupted by changes in the exhibition field and, in such event, it was vital that differences be settled inside, President Dick Main of the MPTAO told the incoming board

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Premier Circuit's Bldg. Activities

The opening in early December of theatres in Cobourg and Kapuskasing, Ontario, will bring to four the number of new units added in 1948 by Premier Operating and Theatre Holding Corporation, one of Canada's oldest movie circuits. So far two are

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Industry Prestige And Boxoffice Hurt By Objectionable Fare

Motion pictures "whose themes are insanity, hysteria and immorality" were emphatically condemned by the Motion Picture Theatres Association of Ontario as lowering public respect for the industry. "Because one such picture is favorably received does not mean that the average moviegoer wants to see 50 more on the same theme," H. C. D. (Dick) Main, president, told the annual meeting at the King Edward Hotel, Toronto, last week.

Main's remarks on the subject were in the nature of an official statement which he had been authorized to make to the trade

(Coninued on Page 3)

MPAA Purchases 'Stuff For Stuff'

The Motion Picture Association of America, usually referred to as the Johnston Office, has acquired the theatre and television rights for the USA of "Stuff For Stuff."

Produced by Philip Ragan for the Department of Trade & Commerce, the film is propaganda for the free flow of trade throughout the world.

Restrictions against USA pix in Britain and on remittance of revenue in other lands is hurting Hollywood. Measures are being pondered to bring about a more reasonable view.

The rights went for $9,000.

Signs New Contract

Julie London has been signed to a long-term contract by Warners.

Premier Shuffles Th'tre Personnel

Important changes in the Ontario managerial personnel of the veteran Canadian circuit, Premier Operating Corporation, were announced this week from its head offices at Carlton Street, Toronto. These involve transfers, promotions and the appointment

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'The Furies' Bought

Hal Wallis has acquired Niven Busch's best seller, "The Furies," as a future vehicle for Barbara Stanwyck.

'Devil's Henchman'

Peggy Converse has been signed for the feminine lead opposite Warner Baxter in Columbia's "The Devil's Henchman."

USA MAY BAR CANADIAN FILM

The United States Treasury, of which the FBI is a wing, has requested that the three-reel film on narcotics, "Drug Addict," be not distributed in the USA. The film, made by the National Film Board in recognition of the work of the Department of National Health and Welfare in combatting the drug evil, is being trimmed to one reel for inclusion in the Canada Carries On series. These are distributed in this country by Columbia.

Reason for the USA request, made through the Canadian ambassador in Washington, is that the attitude of both countries differs on the drug addict. The Americans consider him a criminal, while Canadians regard him first as a sick person.

Although the Johnston Office production code bans drug addiction as a subject, there are several films based on it in distribution throughout Canada and the USA.

CBC Governors Hear Telev'n Applicants

The board of governors of the Canadian Broadcasting Corporation, meeting in Ottawa on October 28th to consider applications for television licenses, listened to requests and opinions from interests opposed to each other, then reserved judgment. Representatives of motion picture theatre companies and those of radio took stands at variance with each other. And spokesmen for the two largest Canadian circuits, Famous Players Canadian Corporation and Odeon Theatres of Canada, sought the support of the governors for their ideas about the new medium of enter-

(Continued on Page 20)

Windsor Booth Fire

A fire that was confined to the projection booth at the Empire, Windsor, destroyed some film last week.

Thirteen Situations Operate In Bermuda

There are 13 motion picture theatres with a seating capacity for 3,620 persons now operating in Bermuda. This includes open air situations which close during the colder months of the year. All are wired for sound. In addition one new theatre is under construction.

In 'Lona Hanson'

William Holden will star opposite Rita Hayworth in "Lona Hanson."

Nova Scotia Lawsuit By Empire-Universal

Empire-Universal Film Company Limited has brought action against the Yarmouth Theatre and Amusement Company for payment of money claimed due under a series of contracts, or in the alternative, special damages of $8,130 with interest for breach of contract.

It will be heard during the civil term of the Supreme Court of Nova Scotia, now in session.

RKO's 'Mrs. Mike'?

A production-financing deal is being negotiated whereby RKO will release Sam Bischoff's projected independent production, "Mrs. Mike." Part of the shooting on the film is scheduled to be done in Canada.

Stars In Fox Film

Dan Dailey, Jr., Ann Baxter and Ann Revere have been cast in 20th Century-Fox' "You're My Everything."

"Should bring the prodigal fans flocking to the box office again." — FILM DAILY

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Nation-wide opening set for first week in November!

WHEN MY BABY SMILES AT ME

TECHNICOLOR

World Premiere
Fox, San Francisco
November 3

APARTMENT FOR PEGGY

TECHNICOLOR

It's a "full" house party everywhere!

CRY OF THE CITY

Opening grosses continue trend of 20th's real-life dramas!

UNFAITHFULLY YOURS

World Premiere
Roxy, N. Y.
November 10

THE SNAKE PIT

World Premiere
Rivoli, N. Y.
November 4

Main Asks Intra-Industry Peace

(Continued from Page 1)

of directors.

The increase in the number of theatres and drive-ins, the coming of television and a gradual lessening of business levels "will all tend to bring out the differences between individual exhibitors and exhibitors and distributors."

Failure to settle industry troubles may, in the years ahead, produce in Canada "the same turmoil, insecurity and government intrusion into our affairs that has taken place in the United States," he said. "We can run our business ourselves if we want to but we must be prepared to tackle any problem and bring to it a spirit of fairness in its solution."

The directors elected for the 1949 term were Herb Allen, premier Operating, Toronto; Morris Berlin, Somerset, Ottawa; Sam Fine, B & F, Toronto; H. C. D. (Dick) Main, Capitol, Listowel; Roy Miller, Lincoln, St. Catharines; George Peters, Odeon Theatres, Toronto; Larry Ritza, O'Brien's, Renfrew; Lou Rosefield, Westdale, Hamilton; Floyd Rumford, Forest; Morris Stein, Famous Players; Wm. Summerville, Jr., B & F; and Nat A. Taylor, 20th Century Theatres, Toronto. Allen, Fine, Main, Miller, Rosefield, Rumford, Stein, Summerville and Taylor served last year also. The directors will elect the new officers.

Roy Miller, chairman of the membership committee, informed the meeting that during the past year 21 new member-theatres, 14 of which were in the Independent category, had been added, bringing the total to 313. Other committees offered their annual reports.

The luncheon gathering heard the Honorable Leslie M. Frost, KC, Ontario's treasurer and senior officer of the censorship board, praise the industry, saying that "It's a pleasure to deal with an industry that is always trying to give the public a square deal."

Other speakers were Marjorie Dawson, who discussed the Children's Film Library; Mayor H. E. McCallum, who welcomed the gathering; R. W. Bolstad, vice-president of Famous Players, who talked about television; the Hon. J. Earl Lawson, KC, head of Odeon Theatres of Canada; and Charles Bourassa, who brought greetings from Allied Theatrical Industries of Quebec. Chief Constable Chisholm of Toronto and Gordon Lightstone, president of the Canadian Motion Picture Distributors Association, were also seated at the head table.

MPTAO Asks Fewer Scary Psychopix

(Continued from Page 1)

press by the association's directors. So many letters of protest had been received by members of the MPTAO from patrons that the directors felt it necessary to take a stand. Endeavors of an association committee to get distributor co-operation in relieving the problem had not been successful, he said.

The fundamental purpose of the theatre is to entertain — "to appeal to the emotions and to send people out of our theatres happier, or more uplifted in spirit than when they came in." A picture which deal with "distasteful aspects of life or depicts persons who are abnormal or morally objectionable" is losing the industry patrons, keeping young people from the theatres because of its unsuitably, and diminishing the theatre's good-will.

"Some of the leaders of our industry have referred to the vast number of people who rarely go to a movie and blame the theatre manager for lack of ability or accuse him of laziness for not creating the movie habit among them," Main told the several hundred exhibitors from all parts of the province. "Industry-wide promotion schemes designed to get them into a movie are organized at great expense and launched with a big fanfare. But as one exhibitor who is close to the man with the money in his hand, may I say that the non-moviegoer is not being offered the kind of picture he wants to see."

He paid tribute to those producers and studios who honestly recognize that patrons like pictures that are simple in theme and deal with wholesome people. "Unfortunately many other producers with the support of their studios seem determined to portray humanity as rushing to a psychiatrist — or if they can't afford one, jumping off the nearest bridge. The great majority of the people of the North American continent are normal, wholesome individuals who do not want to expose themselves or their children to the abnormal or unpleasant any more than the ordinary contacts of life require— certainly not to a movie."

If producers are still convinced that big city audiences want such pictures, then they should confine their exhibition to them. The right to refuse them should be granted the manager who knows only too well that his patrons don't want them.

"Instead of creating more moviegoers we will chase away many of those we already have" if the trend continues and theatres are forced to play such attractions, Main stated.

James Stewart Cast

James Stewart will have the title role in MGM's "The Stratton Story," based on the life of Monte Stratton, former White Sox pitcher.

Theatre Opening Set, Two More Projected

Forrest and Phillett Bros. have set December 15th as the tentative opening date for their new 600-seat, $100,000 Rex Theatres in Flin Flon, Manitoba. The original Rex was completely destroyed in a fire early this year.

Two projected houses have received approval from the local councils and permits to build have been issued. The first, in Nanaimo, BC, is Famous Players' 1000-seat, $300,000 project on which construction is expected to start in February. The other is Walter C. MacDonald and Herbert T. Meldrum's 400-seat, $40,000 Winchester Theatre in Winchester, Ottawa suburb. The latter will be the first in the village. At Nanaimo two theatres are at present operating — the 701-seat Capitol and the 563-seat Strand — both under the guidance of Famous Players.

Sommers, Peerless A Year Together

Ben Sommers joined Peerless Films in Winnipeg a year ago, he wants it known, and not recently. We reported in the last issue that Martin Bochner had succeeded him at Astral Films, adding that "Sommers will concentrate on his theatre." This, he points out, gave the impression that he had just resigned.

Premier Circuit's Bldg. Activities

(Continued from Page 1)

planned for 1949. In 1947 the circuit opened three theatres in different communities and added a second auditorium to the Hollywood, Toronto.

December 3rd is the opening date for the Kapuskasing house, which will have 700 seats. It was designed by H. G. Duerr, Toronto architect and built by the contracting firm of Hill, Clark, Francis, New Liskeard. Sound and projection equipment is by General Theatre Supply Co., Toronto, seats from Canadian Theatre Chair Co., sign by Macey-Neon and carpets and drapes by Simpson's.

The Park, Cobourg, built jointly with Mrs. H. G. Sutherland, will also open early in December. Sound and projection equipment is from Dominion Sound and Charles Jackson of Cobourg is the contractor. Sources of other major supplies are the same as mentioned in the previous paragraph.

Foundations are in for the 900-seat Soper Theatre, Smith Falls, and final plans and specifications are out for tenders, with work to commence in the winter or during early spring. This theatre will open in 1949, as will the Strand, Terrace Bay. The latter house, to have 500 seats, will be built in conjunction with the Spruce Falls Paper and Pulp Co., which recently opened a mill and is building a townsite.

The theatres opened earlier this year were the Willow, Willowdale, and the Strand, Aylmer. In 1947 Premier Operating opened the second auditorium at the Hollywood, Toronto, and theatres in Marathon, Red Rock and Deep River.

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Eagle Lion (Hwd.) Studio Hopping

With three top-budget features, including one in Technicolor, completed and ready for release, three more major films now in various stages of editing, and another five scripts approved for filming, Eagle Lion (Hollywood) Films' delivery of major product will soon be at the highest peak in company history, it was announced by Arthur B. Krim, president. The product is handled in Canada by International Film Distributors Limited.

Already completed are "Let's Live a Little," United California Productions' comedy starring Robert Cummings and Hedy Lamarr, with supporting cast headed by Anna Sten; and two Walter Wanger features—"Tulsa," Technicolor drama of the swaggering daredevils who carved an empire out of the oilfields, starring Susan Hayward, Robert Preston and Pedro Armendariz; and "Reign of Terror," adventure of the French Revolution, starring Robert Cummings, Arlene Dahl and Richard Basehart, with Jess Barker, Beulah Bondi and Arnold Moss.

Now being edited are "He Walked by Night," smashing successor to "Canon City," based on an actual case in the Los Angeles police files, with Richard Basehart, Scott Brady and Roy Roberts; "Red Stallion in the Rockies," Cinecolor sequel to the boxoffice hit, "Red Stallion," with Jean Heather, Arthur Field, Wallace Ford and Leatrice Joy; and "The Big Cat," filmed in Technicolor on location in the California mountains, with Peggy Ann Garner, Lon McCallister, Preston Foster and Skip Homeier.

Scripts have been approved and schedules are now being set to film "The World and Little Willie," Cavalier Productions' comedy-drama starring June Lockhart, fresh from her prize-winning performance on Broadway, and Robert Young; Bryan Foy's "These Were My Orders," first film story of the greatest secret of the war, the methods used by Army Counter Intelligence to guard and protect the atom bomb, told by former Intelligence Agent Norbert Gagen and filmed at Oak Ridge, Tenn.; "Border Patrol," story of the Treasury Department's fight to guard our border against international slavers, made by the same producer-director-writer team which made "T-Men"; "Wyoming Mail," semi-documentary drama of the founding of the USA Secret Service in the West, starring Scott Brady and Richard Basehart; and "Catch Me Before I Kill," based on Albert Deutsch's sensational Woman's Home Companion expose of potential juvenile criminals, who, unless properly treated, frequently turn into adult killers.

Other films slated for Eagle Lion's 1948-49 lineup, for which stories and scripts are now being readied, include a Cinecolor sequel to "Mickey," again starring Lois Butler, Eagle Lion's youthful singing star; "Twelve Against the Underworld," Cavalier Productions drama starring Robert Young, inspired by the true-life story of twelve courageous pastors who banded together to stamp out vice and corruption in Steubenville, Ohio; "Port of New York," to be filmed on location in New York City; and "The Blank Wall," Walter Wanger's mystery drama for which Joan Bennett has been signed as star.

Opening the Odeon, London

Clare J. Appel, eastern division manager for Odeon Theatres of Canada, is shown addressing the audience at the opening of the Odeon, London, Ontario. Seated are Mayor Wenige, who declared the theatre open, and Leonard W. Brockington, KC, who also spoke.

'Quiet Weekend' Still Doing Holdover Biz

"Quiet Weekend," the Pathe (British) Pictures' comedy being released in Canada by International Film Distributors, went into its fourth week at the Avenue Theatre, Montreal, something of a record for a first run on a British-made picture in that city.

Still batting 100 per cent, "Quiet Weekend" has won holdovers in every first-run situation in Canada it has played. Opening engagement was at the International Cinema, Toronto, where it stayed 12 weeks. Seven weeks in Vancouver and four weeks in Victoria followed.

Two Studios Planning 'Lorna Doone' Film

Two British studios have announced plans for the filming of "Lorna Doone" and it appears that a race is under way to see which will get it in production first. Involved are the J. Arthur Rank Organization, which will combine with Edward Small on the picture, and Alfred Hitchcock's Transatlantic Pictures. Rights to Richard Doddridge Blackmore's historical novel, first published in 1869, are in the public domain.

Rank is expected to supply a Technicolor commitment, as well as production facilities. Small's contribution consists of a completed scenario and the use of frozen British funds.

Selznick Buys Story For Spring Filming

Frank Gill, Jr., and Albert Jay Cohen's original screenplay "The Lion Tamer's Husband," has been purchased by David O. Selznick for filming next Spring.

While no definite casting has been made, the leading man will likely be either Joseph Cotten or Gregory Peck, both of whom will be available when shooting is scheduled to start. Feminine star will be selected later from the Selznick roster, which includes Jennifer Jones, Dorothy McGuire, Valli, Betsy Drake and Hildegarde Neff. The last-named is the European actress who recently arrived in Hollywood.

Prep Silver Star Canada Awards

Balloting in Canadian theatres for the Empire Film Awards, sponsored by the Overseas Mail of London, will be conducted again to determine the 1948 winners, it was announced by R. T. Lewis, a director of the London Daiy Mail who visited Toronto last week.

Last year, the voting which has been carried on in Britain for years, was extended to Canada for the first time. The winning stars and film receive Empire Silver Stars, presented by Viscount Rothermere. First Canadian winners were: Margaret Lockwood and James Mason among stars, "Great Expectations" among films. In Britain, John Mills repaced Mason as the top male star but the other two winners were the same.

Lewis said that the Mail would conduct and supervise the Canadian poll and, as last year, tabulation of the results would be done in Britain. The Canadian office of the Overseas Mail at 67 Yonge St., Toronto, would handle the details.

On eligibility, he stressed these points:

Eligible films are all those produced in Britain or within the British Empire which have had their first Canadian runs during the 12-month period ending December 1st, 1948.

Eligible stars are those which have appeared in any of the eligible films including American, French, European and Canadian actors.

The Mail provides ballots for any theatre which wishes to give its patrons the opportunity of voting, eligible theatres being all those which have played, during the year, a specified minimum of films on the eligible list.

Broadcasts On Stage Spur Odeon Business

Two coast-to-coast network broadcasts, originating on the stages of the Odeon-Fairlawn and Odeon-Danforth Theatres in Toronto, have increased the boxoffice take for both houses considerably. Running day and date, the two situations present the two different radio shows at the same time on Wednesday evenings and hang out the SRO sign each time.

At the Danforth, the program is Adam's Chewing Gum's "Take a Chance," a quiz program with giveaways. Fairlawn's broadcast consists of the CBC's "Opportunity Knocks," on which semi-professional entertainers get a chance to be heard across the Dominion.

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MA 'N PA KETTLE OF "THE EGG AND I"
MARJORIE MAIN
PERCY KILBRIDE
Together Again!
"Feudin' Fussin' and A-Fightin'"
with
PENNY EDWARDS
JOE BESSER
Screenplay by D. D. BEAUCHAMP
from his Collier's Magazine Story
Directed by GEORGE SHERMAN
Produced by LEONARD GOLDSTEIN
UNIVERSAL-INTERNATIONAL presents
BUD ABBOTT & LOU COSTELLO
meet
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WITH
The Wolfman · Dracula · The Monster
played by LON CHANEY
played by BELA LUGOSI
played by GLENN STRANGE
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Directed by CHARLES T. BARTON · Produced by ROBERT ARTHUR
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TAP ROOTS
Color by Technicolor
Starring
VAN HEFLIN · SUSAN HAYWARD
with BORIS KARLOFF JULIE LONDON WARD BOND RICHARD LONG
And Introducing WHITFIELD CONNOR
Directed by GEORGE MARSHALL
From the Novel by JAMES STREET
Screenplay by Alan LeMay · Additional Dialogue by Lionel Wiggam
Produced by Walter Wanger Pictures, Inc. · A GEORGE MARSHALL Production
A Universal-International Release
Universal-International presents
JOHN PAYNE
JOAN CAULFIELD
DAN DURYEA
and SHELLEY WINTERS
"LARCENY"
with DOROTHY HART · Patricia Alphin
Screenplay by Herbert F. Margolis · Louis Morheim and William Bowers · from the Novel "The Velvet Fleece"
by Lou Eby and John Fleming · Directed by GEORGE SHERMAN · Produced by LEONARD GOLDSTEIN

Universal-International presents

ROBERT WALKER · AVA GARDNER · DICK HAYMES

"ONE TOUCH of VENUS"

with EVE ARDEN · OLGA SAN JUAN · TOM CONWAY

Screenplay by Harry Kurnitz and Frank Tashlin · Based on the Musical Play · Music by Kurt Weill · Book by S. J. Perelman and Ogden Nash · Lyrics by Ogden Nash · Suggested by the Novel, "The Tinted Venus" · Directed by WILLIAM A. SEITER · Produced by LESTER COWAN

Universal-International presents

DEANNA DURBIN
EDMOND O'BRIEN
DON TAYLOR
JEFFREY LYNN
in

"FOR THE LOVE OF MARY"

with
RAY COLLINS
HUGO HAAS
HARRY DAVENPORT

Original screenplay by Oscar Brodney
Produced by ROBERT ARTHUR
Directed by FREDERICK DE CORDOVA

AND GETTING AWAY BIG FOR BIG NEWS OF THE MOMENT!

Universal-International presents

ROBERT MONTGOMERY
SUSAN HAYWARD
JOHN PAYNE
AUDREY TOTTER
in

"THE SAXON CHARM"

with HARRY VON ZELL · HEATHER ANGEL

Screenplay by Claude Binyon · From the Novel by Frederic Wakeman
Produced by JOSEPH SISTROM · Directed by CLAUDE BINYON

Universal-International presents

DICK POWELL
MARTA TOREN
VINCENT PRICE

"ROGUES' REGIMENT"

with Stephen McNally Carol Thurston Edgar Barrier

Screenplay by Robert Buckner
Original Story by Robert Buckner and Robert Florey
A ROBERT BUCKNER PRODUCTION
Directed by ROBERT FLOREY

Universal-International presents

JOAN FONTAINE
BURT LANCASTER

"KISS THE BLOOD OFF MY HANDS"

co-starring ROBERT NEWTON

eenplay by Leonardo Bercovici • Adaptation by Ben Maddow and Walter Bernstein
Additional Dialogue by Hugh Gray • Based on the novel by Gerald Butler
Produced by RICHARD VERNON • Associate Producer Norman Deming
Directed by NORMAN FOSTER • A HAROLD HECHT-NORMA PRODUCTION

AND COMING UP IN NOVEMBER

KEEP YOUR EYE ON U-I!
This is only the beginning of U-I's big parade of hits for 1948-1949
Universal International
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THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 13, No. 43 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Quiet Weekend

with Derek Farr, Frank Collier, Barbara White

International Film Distributors 83 Mins.

DIVERTING, LIGHT BRITISH OFFERING. HAS A PAT PLOT THAT IS EFFECTIVELY DEVELOPED.

Pleasantly diverting fare for the patrons is dished up in this British import. It shows its age considerably but in any case maintains a semblance of lightness and keeps humorous slants to the fore. Players concerned enact their parts with little restraint and no doubt in a manner which the native spectators have been conditioned to accept. It moves along at a gay pace for the most part and the focus of young romance tends to gloss over the artificiality of its other aspects which almost prove to be too much.

The Royd family comes up from London to their country place, a thatched cottage that has amusing plumbing, heating and what-have-you under its roof. The young son—it is a pat job derived from a stage play by Esther MacCracken—invites a phony Mayfairite who arrives with a flutter and full of fancy airs to immediately demand a bath. Then his true love, Miranda, shows up in a lorry with her knapsack. The two girls obviously don't get along.

Meanwhile papa and the local magistrate go fishing. Latter tells of his supposed love for a local spinster. They also decide to poach a salmon.

There is considerably bandying of words that ensues and after much innocuous incident the piece concludes with romance and love finding its place, also the salmon. It accompanies the Royd tribe back to London.

There is a startling line in the dialogue. It will cause eyebrows to lift, laughter to ring out. What passes for native argot over here means something else over there. There should be a fine rush to Webster.

"Quiet Weekend" is for the audience that likes its British humour.

CAST: Derek Farr, Frank Collier, Marjorie Fielding, George Thorpe, Barbara White, Helen Shingler, Edward Rigby.

CREDITS: Producer, Warwick Ward; Director, Harold French; Screenplay, Victor Skutzky, Stephen Black, T. J. Morrison, Warwick Ward; Photography, Eric Cross.

DIRECTION: Fair.
PHOTOGRAPHY: Fair.

The Saxon Charm

with Robert Montgomery, Susan Hayward, John Payne, Audrey Totter

Empire-Universal 88 Mins.

SUPERIOR CAST, SCRIPT, DIRECTION LIFT THIS ONE CONSIDERABLY: EXHIBITORS CAN ENCIRCLE IT AS ONE OF THE GOOD ONES FOR THE COMING SEASON.

Perhaps this is one time when a superior cast, script and direction considerably lift a fairly commonplace theme to heights of drama to become provocative entertainment certain to intrigue an audience on the lookout for something of an adult nature

This time the camera goes exploring the personality of a theatrical producer, played superbly by Robert Montgomery, and comes up with startling views of the super ego in operation, ruthless pursuit of credit for someone else's talents and creative efforts.

Montgomery plays "Matt Saxon" to the hilt and his support — Miss Hayward, Payne, Miss Totter — pace his role equally well. Easily "The Saxon Charm" is one of the good ones that an exhibitor can encircle.

Calling on Montgomery who is "hospitalized" while his apartment is being painted, John Payne brings the manuscript of a play, gets involved in a dart game, is addressed in French and then forthwith forgotten while "genius" becomes absorbed in the work.

Payne, a successful novelist, is married to Miss Hayward and segment after segment of Montgomery's efforts and machinations are intruded into their heretofore blissful domesticity.

As this series of events turns out, however, he is on the dirty end of the stick and starting from scratch once again. Before that happens he has loused up a film contract Miss Totter has secured on her own, and thoroughly fouled up Payne's play. The original version is still around and it being a good job, other interests offer to take on its presentation. Except for "Saxon" all ends well.

CAST: Robert Montgomery, Susan Hayward, John Payne, Audrey Totter, Henry Morgan, Harry Von Zell, Cara Williams, Chill Wills, Heather Angel.

CREDITS: Producer, Joseph Sistrom; Screenplay and direction, Claude Binyon; From the novel by Frederic Wakeman; Photography, Milton Krasner.

DIRECTION: Fine.
PHOTOGRAPHY: Very Good.

The Loves of Carmen

with Rita Hayworth, Glenn Ford

Columbia (Technicolor) 99 Mins.

AS THE FAMOUS HOT-BLOODED GYPSY WENCH IN OLD SEVILLE RITA HAYWORTH SHOULD BRING THE CUSTOMERS FOR A LOOK-SEE: THIS VERSION WAS GIVEN THE RICH TREATMENT. IT'S NO OPERA, THOUGH.

An almost obvious conclusion could be drawn where ultimate public acceptance is concerned when Rita Hayworth is presented as the tragic figure of the Prosper Merimee tale of gypsy love, passion, brawling life and the familiar like which has been repeatedly offered as operatic fare with vibrant music from the pen of Georges Bizet. Here is no opera. This is straight drama.

The paying public will be doubtless fascinated by the Hayworth "Carmen" imagery. That's where the boxoffice payoff will come. In another sense it might be compared to a Spanish omelet, its chief ingredient a tomato, that somehow lacks the right culinary touch and thus is inclined to be merely nutritious rather than an experience.

It is, however, colorful, boldly suggestive and manages to be a vivid portrait of an unmoral woman who took men as they struck her fancy. For her they died too, violently. She's unbridled, lacking a conscience. She likes to dance, have a good time and play around. Also, she's marked for death. It is in the cards. Tragedy looms.

The rest of the story about the girl from Seville who worked in a cigarette factory and was given to much expectoration at everybody and anybody is basically familiar. Charles Vidor has given the newest version a rich, convincing production and his direction gives emphasis to passionate moments and a number of action sequences which detail the activities of a band of highwaymen with whom Don Jose falls in with after he has killed his commanding officer and deserted the army.

CAST: Rita Hayworth, Glenn Ford, Ron Randell, Victor Jory, Luther Adler, Arnold Moss, Joseph Buloff.

CREDITS: Produced by the Beckworth Corp.; Producer, director, Charles Vidor; Screenplay, Helen Deutch; Based upon the story of "Carmen" by Prosper Merimee; Photography, William Snyder.

DIRECTION: Fair.
PHOTOGRAPHY: Good.

Julia Misbehaves

with Greer Garson, Walter Pidgeon, Peter Lawford

MGM 99 Mins.

SMART BALANCE OF RIGHT ELEMENTS IN THIS ONE SHOULD MAKE IT CLICK LIKE WELL OILED GEAR WORKS. IT'S A RIGHT BUY IN EVERY SENSE. QUALITY BUY.

From Margery Sharp's novel, "The Nutmeg Tree," there has been fashioned an entertainment of smart balance with an astute and successful striving for comedy and the lighter moments of living.

Atmosphere and tone of the story is touched off at the very beginning with some shots of Miss Garson in her bath. She is faking a suicide in order to raise some money to pay off her debts and Reginald Owen comes to her rescue in her London flat.

Well, word comes from France that her daughter, Elizabeth Taylor is soon to be married. The passage of years has been fast. Owen finances her trip. En route she encounters Miss Boland and Romero. They are a vaudeville act billed as "The Ghenoccios." Miss Boland is given to hilarious sessions with champagne. Meanwhile Walter Pidgeon, Miss Garson's estranged husband, journeys to Paris to intercept her but fouls up his mission due to a backstage encounter.

Miss Garson goes to Pidgeon's chateau, meets his mother, Lucile Watson, sees her daughter and is prevailed upon to stay for the wedding. Peter Lawford is about the place given to painting murals that ribaldly kid classic themes.

In short order Miss Garson mulcts Nigel Bruce of 6,950 francs, buys Miss Taylor a proper collection of gifts, connives behind the scenes when she feels Miss Taylor really loves Lawford and generally sets the stage for a slambang collection of farcial scenes that bring on laughter. Romero and Mama show up.

It is merry stuff once the lightweight dramatic structure is assembled and as the conclusion comes around Miss Taylor has run off with Lawford and Miss Garson and Pidgeon are reunited.

CAST: Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor, Cesar Romero, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

CREDITS: Producer, Everett Riskin; Director, Jack Conway; Screenplay, William Ludwig, Harry Ruskin, Arthur Wimperis.

DIRECTION: Fine.
PHOTOGRAPHY: Very Good.

Box-Office Tested!
Nationally advertised,
publicized, exploited!

Re-bookable product
that Has Done—
and Will Do . . .
Well-Over-Average
Business for
Repeat Runs

BOXOFFICE

INSURANCE . . . .

THESE are some that have
"PROVED THE POINT"
During the past 90 days.

GREAT EXPECTATIONS
John Mills, Valerie Hobson, Jean Simmons
Voted by Canadian movie-goers as the best British picture of the year!
(Winner of the Silver Star Award)

GREEN FOR DANGER
Rosamund John, Trevor Howard, Sally Gray, Alastair Sim

STAIRWAY TO HEAVEN ★
David Niven, Raymond Massey, Roger Livesey, Kim Hunter

BLACK NARCISSUS ★
Sabu, Deborah Kerr, Flora Robson

I SEE A DARK STRANGER
Deborah Kerr, Trevor Howard, Raymond Huntley

MAN WITHIN ★ (The Smugglers)
Michael Redgrave, Jean Kent, Felix Aylmer

THE ROYAL WEDDING ★

PLUS

The Silver Star Winners (Voted tops by Canadian Movie-Goers)

James Mason
ODD MAN OUT
UPTURNED GLASS
A PLACE OF ONE'S OWN

Margaret Lockwood
JASSY *
WHITE UNICORN
BEDELIA

and

THE WICKED LADY with both of these award-winning stars.

* COLOR BY TECHNICOLOR

EAGLE-LION FILMS
OF CANADA LTD.

At the Luncheon of the Motion Pictures Theatres Association of Ontario

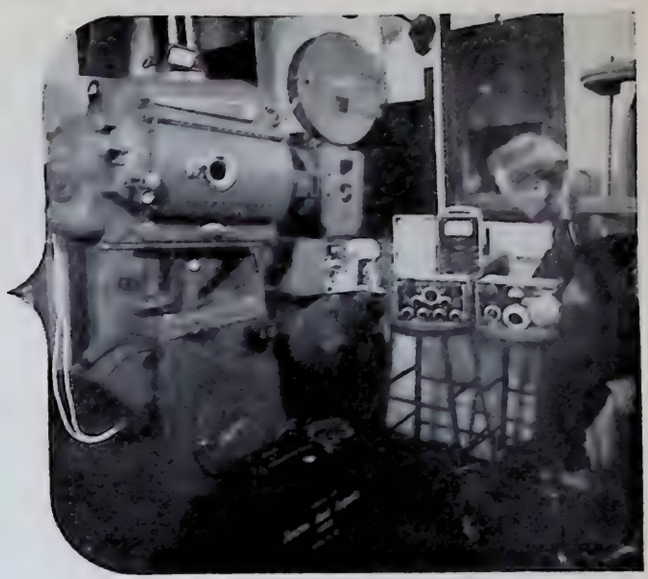
First horizontal row of pictures, first picture — left to right: Dick Wareing, Odeon-Danforth; Tom Bowyer, Dawson Exley, Don Gauld and Harvey Hunt of Odeon Theatres; Ralph Dale, National Theatre Services; Wannie Tyers, Odeon, Toronto; and Dewey McCourt, Starlite Drive-in, Chippawa. Second picture: Dan Krendel, Famous Players; J. J. Fitzgibbons, Jr., Theatre Confections; Bob Eves, Famous Players; Fred Levens; Tiff Cook, Toronto; Bill Corley, Mimico; Martin Simpson and Russ McKibbin, Toronto.

Second row, first picture: Gordon Lightstone, head of the distributors' association; Chief Constable John Chisholm of Toronto; O. J. Silverthorne, chief Ontario censor; the Hon. Leslie Frost, Ontario treasurer. Second picture: President Dick Main is amused at the remarks of Mayor H. E. McCallum of Toronto. Third photo: Mark Mehr, Willowdale; Martin Bloom, New Toronto; Abe Cass, Columbia Pictures; Nat A. Taylor, 20th Century Theatres; and

(Continued on Next Page)

THE LAST WORD IN THEATRE SERVICE!

Finest New Equipment for Dominion Sound Service Inspectors



Realizing the importance of providing its service personnel with the finest test equipment for "tune-ups" and adjustment of Theatre Sound System, Dominion Sound Equipments Limited has recently added to Service Inspectors' test kits the AS-1600 Oscillator, AS-1800 Service Meter and AS-1900 Decabridge, manufactured by the Altec Service Corporation, New York.

Dominion Sound Equipments Limited

Head Office: 1620 Notre Dame St. W., Montreal.

Branches at: Halifax, Saint John, Toronto, Winnipeg, Regina, Calgary, Vancouver.

Dunne, Colman's Film Daily Poll

Irene Dunne and Ronald Colman were the two stars who gave the best performances of 1947-48, according to radio, newspaper and magazine reviewers casting their ballots in the seventh annual poll of The Film Daily, New York. Irene Dunne received top votes for her stint in "I Remember Mama" and Colman for "A Double Life."

Runners-up to Colman included Clifton Webb for his performance in "Sitting Pretty," Gregory Peck for "Gentleman's Agreement," Spencer Tracy for "State of the Union" and Cary Grant for "The Bishop's Wife." Competing with Miss Dunne were Ingrid Bergman ("Arch of Triumph"), Jennifer Jones ("Duel in the Sun"), Rosalind Russell ("Mourning Becomes Electra") and Katherine Hepburn ("State of the Union").

The screen play of Twentieth Century-Fox' "Gentleman's Agreement," as written by Moss Hart, was voted the season's best, with John Huston's "Treasure of Sierra Madre," the Albert Maltz-Malvin Wald "Naked City," F. Hugh Herbert's "Sitting Pretty" and the Jerome Cady-Jay Dratler "Call Northside 777" scripts following in that order.

Walter Huston was named the best supporting actor with his performance in "Treasure of Sierra Madre," while distaff honors in that classification went to Celeste Holm for her work in "Gentleman's Agreement." The "juvenile" category was headed by Anthony Wagner as the boy Pip in the British-made "Great Expectations," and Mona Freeman as Miriam Wilkins in Paramount's "Dear Ruth."

Nat'l Film Society Has Study Groups

Sponsored by the National Film Society of Ottawa, a number of film study groups have been organized in Canadian cities and these will view eight programs of unusual films from various countries. Such famed films as "The Blue Angel," "Ivan the Terrible," "Potemkin" and "The Plow That Broke the Plains" are scheduled for exhibition, as are Cavalcanti's "Film and Reality" and "History of the Animated Cartoon."

In Toronto the programs will be shown in the Ontario museum theatre, which has 450 seats, for a membership fee of $6.50 by the Toronto Film Study Group.

According to the group's publicity:

"The Toronto Film Study Group is a non-profit organization founded to provide laymen and students of the motion picture an opportunity to see, study and enjoy the greatest examples the film medium affords. Its objective is 'to trace, catalogue, assemble, exhibit and circulate a library of film programmes' so that the motion picture may be studied and enjoyed as any of the arts is studied and 'enjoyed' and to do this with a sense of historical continuity and perspective. It will also donate all surplus funds (and specific donations) to the purchase of prints from the Museum of Modern Art, the British Film Institute and other sources of the film masterpieces of the world for the Canadian Film Archive; encourage in every possible way the technical and aesthetic study of the motion picture, in practice and in theory; encourage, with available funds, the cause of private film making; in short, work to promote the idea that the motion picture was and can be an intelligent form of communication."

MPTAO Luncheon Photos

(Continued from Previous Page)

Dave Axler, Premier Operating.

Third row, first photo: Mr. Dean, Wheatley; Jack Hunter, Hamilton; Herb Allen, Premier Operating; Morris Stein, Famous Players; Roy Miller, St. Catharines; Anthony Patzaleck, Hamilton; Harland Rankin, Chatham. Second photo: Jim Nairn, Famous Players; Bill Singleton, Associated Screen News; Mervin Goldstone, Selznick Releasing; Paul Firestone, Moving Picture Digest; Ray Lewis, exhibitor, distributor and publisher of the Canadian Moving Picture Digest; J. John Shulman, Toronto; Bob McStay, Variety; and Hye Bossin, Canadian Film Weekly.

Fourth row, first picture: F. P. Hannan, Windsor; Menzo Craig, Ridgetown; Sam Merlina, Wiarton; Gary Hogarth, Kingsville; Angus Jewell, Cannington; N. K. and R. B. Flaherty, Beaverton; and Jimmy Merlina, Orangeville. Second picture: Dorothy St. Edward, Ted Smith, Art Grover, Bill Collins, George Hall, Percy Smith, Tom Waterfield and Murray Sheriff, all of Toronto.

Short Shots

Odds & Ends

Typodermic Injections

Toronto's mayor is very well thought of by showfolks. When compared with Bob Saunders he has been much more tolerant. Mayor McCallum got a laugh at the MPTAO luncheon when, looking at Chief Chisholm, he said: "We managed to get the chief of police out of town long enough to extend the midnight shows". . . **Another humorous remark** was that made by the Hon. Leslie Frost, who referred to the fact that the censor board has moved from its old firetrap into a new building. "We are no longer breaking the law," he said looking significantly at Toronto's top cop. "We are now obeying our own regulations". . . **F. P. Hannan of Windsor** told me about an Indian about to collect his treaty money who signed for it by making an X. The next Indian was about to sign for his when he saw the first Indian's mark. "Stop that man," he exclaimed. "He just forged my name."

The Maritime members of the Canadian Picture Pioneers will hold their first get-together on November 9th, the night before the exhibs' convention . . . **It's reported that** Charlie Einfield, who left Warners' to set up Enterprise, will become head of advertising and publicity at Fox . . . **They were talking** about the forthcoming campaign for the new Mount Sinai Hospital and the name of a man who should be a big donor — but isn't — came up. "He ought to build the hospital himself," one opined. "He's made more people sick than anyone in this town".... **CBS in the US** has just about completed color television.

Looks as if the Film Producers Association of Canada is a dead issue. It passed up its film night at the annual advertisers' convention . . . **Dewey Bloom** and the Mrs. off to Washington on a delayed vacation . . . **Vernon Tanner,** manager of the theatre in Markham, dashed through smoke and fire to rescue two men from the second floor of a burning toy factory . . . **About the brightest** exploitation idea in years is the one originated by Sam Glasier for Fox' "Apartment For Peggy." The film is about a married vet student and his housing troubles. Sam promoted furnishings for an entire apartment, which will go to a contest winner, and these will be set up on the Imperial mezzanine.

Misunderstanding of the Ontario censor's remarks about an USA civil rights film, "Native Land," set off some sparks in the press. Jeff Hurley of the Civil Rights Union interpreted a telephone conversation with O. J. Silverthorne as meaning that the picture was banned . . . **"Red Shoes"** is an adventure in filmgoing. It has great beauty and much good drama . . . **I've read so many** pan reviews of films I enjoyed that I'm beginning to think that the New York critics are too discriminating for their readers. I think in film reviewing the public should be told what's good about a film, as well as what's bad about it. Big town reviews seem to start by emphasizing a film's failures instead of its accomplishments.

I think Odeon Theatres deserves credit for the way in which it tries to make its theatres a distinct part of the community in which they are estabilshed. A mural in the foyer of the new London house depicts a century of local architectural growth. There are also featured a portrait show of the leading actors of London's Little Theatre and a prize-winning picture in a 1947 district artists' competition . . . **Dick Wareing's** Odeon-Danforth live trailers are a big hit. Young actors present a scene from next week's movie on the stage.

It was generally agreed that President Dick Main of the MPTAO did the most polished job to date of chairmanning the meeting and dinner. His annual report was one of the most interesting and comprehensive I have ever heard . . . . **Main introduced** Rube Bolstad of Famous Players and Earl Lawson of Odeon, seated next to each other, with the comment that they were "as close as they're likely to get". . . **Charles Bourassa** of the Quebec association, who is also publisher of a Montreal daily paper, made an exceedingly witty and humorous speech.

Hallowe'en Party Some Pumpkins

Variety's Hallowe'en party really brought out the barkers and friends. The clubrooms were so crowded that a packed sardine can must have seemed like a roomy estate in comparison. I know a barker who dropped a dime and it didn't reach the floor for an hour. But it was a pleasure to be in so intimate an atmosphere. The boys learned something—that Variety has many friends and that they like visiting with us.

There was mucho funo as Sonny Skylar, composer of Besame Mucho and other tunes, joined with Artie Dann, his partner in the Fiesta Room, to make yocks for us yokels. Jan Bart, a Miami barker and headliner at the Club Norman, was back at Variety for his second time in a year and we're still just as mad about the heftyweight sing-right-outer who can take his mike or leave it alone. Skylar, Dann and Bart clowned through an uproarious imitation of the Inkspots.

Then Richard Himber, the famed orchestra leader of other years, came over from the Vanity Fair to repeat some magic, a field he now favors over music. Mildred Morey, that entertaining and expressive hoyden, had fun and made fun for the rest of us. And through it all another top Canadian entertainer, Dorothy Merrill, who had just concluded a date at the Sportsman's Lounge, provided the accompaniment. She was so busy at the piano helping the other artists that she didn't use her piano accordian. That was our loss, believe me.

The show came on late, even after Barker Monty Hall, who emceed the early evening activities in his usual fine fashion, had departed. Sam Wacker helped him hand out lucky draws and did a little magic himself. There will be more of those sort of evenings, the committee says, in roomier surroundings.

Monday evening in the after-theatre hours is a rare time at the Variety Club. The stage and night club players come over to say hello and usually end up entertaining for each other—and members. Last Monday it was Mark Breden's Gilbert & Sullivan troupers, from the Royal Alex, and they played for Skylar, Dann and Bart—and vice versa.

* * *

In My Dash-and-Dotage

Nick Dotsch, longtime owner of the Hillcrest, has hooked up with CHUM for daily radio boosting of movies. He was one of the sponsors of the Lucky Shopper's Contest free trip to New York. . . . **Bill Watt** got a hearty welcome back to Toronto. Or should that be an eat-hearty welcome? Ray Allen and Mart Simpson matched him against Chef Louie Schultz at Larry's the other a.m. in a do-or-dine match. Louie loaded his plates with edible ammunition in great quantities and Bill bit back so bravely that he is still burping.

Irving Herman of IFD was a guest in the Lamb's Club, New York, recently and was amused by some conversation he overheard. David Sarnoff, head of the National Broadcasting Company, and Kelcey Allen, venerable drama critic, were talking.

"How long have you been around Broadway?" Sarnoff asked.

"I've been around Broadway so long," Allen answered, "that I remember when NBC meant National Biscuit Company."

Eddie Albert, now a producer, and Twentieth Century-Fox are financing and producing a picture which will show the way to better labor-management relations . . . **An interesting story** about the South African tycoon, M. A. Schlesinger, was printed recently by Leonard Lyons. On discovering that the term "Academy Award" was not copyrighted, he immediately got copyrights for it on 50 different articles. The Academy has asked him to relinquish his claims but, because of a grudge against Hollywood for alleged grievances, he refused. So Jean Hersholt and Walter Wanger conferred with Schlesinger, who proposes a settlement, with the money going to charity.

The INSIDE STORY of how

A HIT IS BORN

HOLLYWOOD is saying that Producer Charles Brackett's "Lost Weekend" Oscar is going to crack his bronze laughing at the top-Brackett comedy, "MISS TATLOCK'S MILLIONS." Even before release, Paramount knows Hollywood's excitement is shared by the rest of the country, for we've put "MISS TATLOCK'S MILLIONS" thru more tests than a new king-size cigarette and all this exhaustive testing proves that *everybody* laughs to exhaustion.....

The men who know the boxoffice best—the exhibitors who attended the trade show—set the gale going. The first coast preview audience all but wrecked the electronic graph-fader with 365 roars registered in 100 minutes. But instead of limiting the proof to one theatre preview, we held 32, right across the nation in every key spot, and the comment cards stacked up 98.4% praise which we believe comes pretty close to a record.

There isn't space here to detail every report—but the projectionist in Cleveland increased sound-volume to maximum to make the dialogue audible.

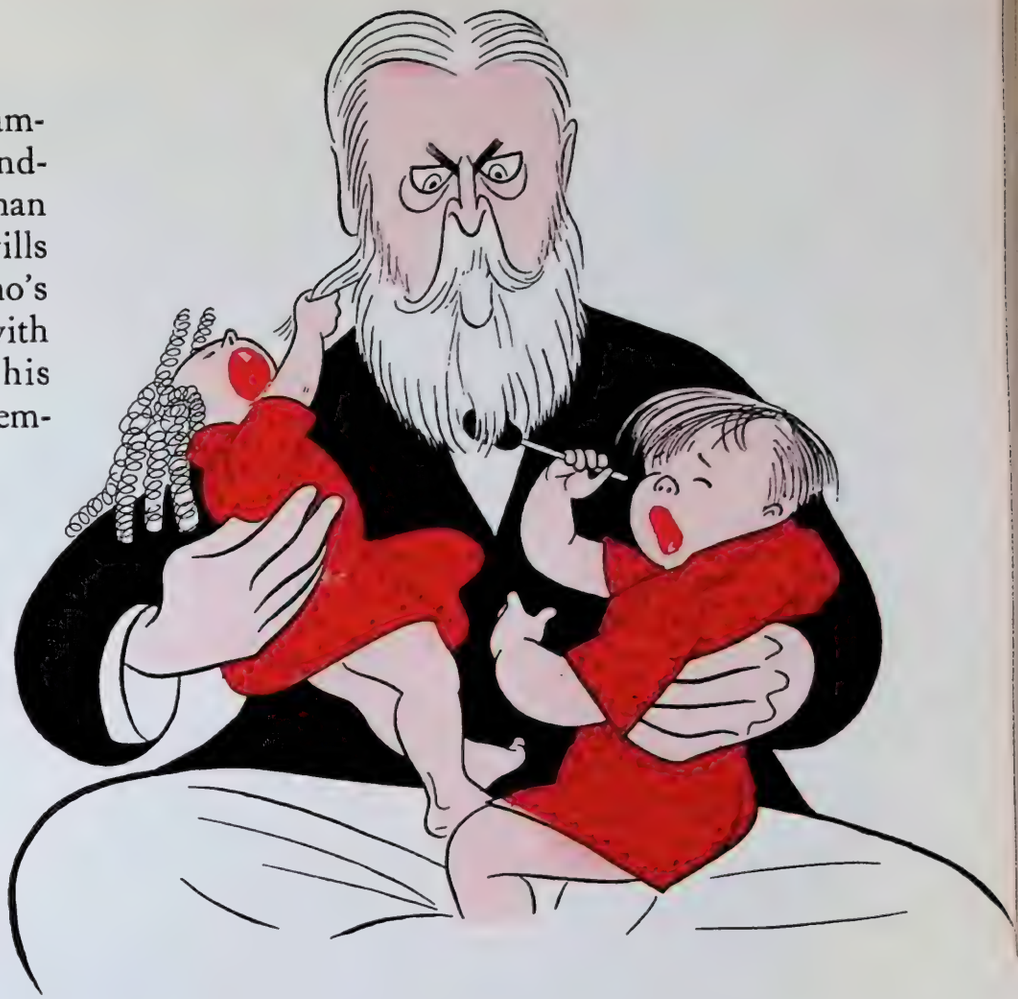
The house staff in New Orleans asked to have the picture run again after closing so they could sit down and enjoy it—and the management obliged.

In Memphis the raves hit 100% in the most amazing reaction since "Dear Ruth."

Everywhere from Boston to San Francisco audience comments like "Best picture I've seen in years"—"Wonderful entertainment"—"Best of '48" poured in, confirming Variety's sage observation that "slapstick is having its day" with a laugh-hungry public.

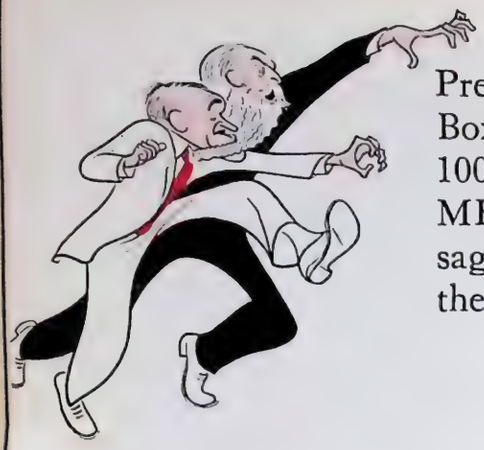
The trade-press got a first look at "MISS TATLOCK'S MILLIONS" and William Wilkerson, publisher of the Hollywood Reporter, wired: "I don't remember ever having seen a comedy that hit with such laughs." Magazine critics saw it and Modern Screen went immediately on record that it's "the comedy that's got everything."

It's the story of a streamlined Cinderella whose grandfather banks more gold-dust than is buried at Fort Knox—and wills it all to her nit-wit brother who's been shipped off to Hawaii with Barry Fitzgerald, hired as his guardian-angel so he won't embarrass his swanky relatives.



When Barry hears all the pennies from heaven that are falling back home, he planes in from Waikiki and hires a Hollywood stunt-man to pose as the Tatlock heir and Cinderella's brother. You guessed it—Cindie and the imposter hit it off like something hotter than a brother-and-sister act.

The Great Impersonation is pulled by John Lund in the big, juicy role that takes him to the very top after that romantic performance in "A Foreign Affair." The gal of his dreams—and yours—is Wanda Hendrix who from now on gets that first-row marquee spot you recognized she earned when she "rode the pink horse."



Pre-tested by Paramount's Bureau of Boxoffice Standards, it all comes out 100% unadulterated ENTERTAINMENT... not a molecule of "message"...not a thing but the laughter the public is after.

JOHN LUND
WANDA HENDRIX
BARRY FITZGERALD
MONTY WOOLLEY

"Miss Tatlock's Millions"

with
ILKA CHASE
ROBERT STACK
DOROTHY STICKNEY
ELIZABETH PATTERSON

Produced by
CHARLES BRACKETT
Directed by
RICHARD HAYDN
Screenplay by Charles Brackett and Richard L. Breen · Suggested by a play by Jacques Deval

The Thanksgiving Fun-Feast in

Paramount's Autumn Harvest of Hits

"Sorry, Wrong Number"
"Night Has A Thousand Eyes"
"Isn't It Romantic"—"Sealed Verdict"
"Miss Tatlock's Millions"—"The Paleface"

PRINTED IN U.S.A.

New Paramount Picture Top Suspense Film

WITH an unusual plot and a top cast, Paramount's "Night Has a Thousand Eyes" is an unbelievably tense film that has been getting top notices from reviewers. Classified as general audience fare, it stars Edward G. Robinson, Gail Russell and John Lund.

Robinson is a vaudeville performer whose act is the foretelling of the future by means of a crystal ball. It is a topnotch act and things go swimmingly until one day he has a real vision—not one of the crystal ball effects. In time the future is practically an open book for him as the occurrence becomes quite common.

As long as the visions deal with results of horse races and stock market quotations, Robinson is in fine fettle, but when they start predicting death and destruction, his life becomes complicated.

The finish is taut and chilling and assuredly will put the average fan's heart in his mouth and send him home well satisfied.

SHORT THROWS

HARRY PAINTER, who used the head Hanson 16 Mm. Movies and was a veteran of the 35 mm. distribution field before that, recently acquired Doug Wark's 16 mm. Northern Ontario circuit. Harry Painter, Jr. has resigned from RKO's Toronto booking office to join his dad. Wark is now a 35 mm. exhibitor, operating the Bluebird, Burks Falls.

MEDICINE HAT Daily News recently ran a public relations ad from the Theatre Owners of America. In it Ted R. Gamble, president, discusses and names "the sensational array of fine productions" to come and closes with a reference to "the Canadian public." The TOA has no Canadian branches or affiliations. Wonder how come the ad on this side, what it's all about and why just in Medicine Hat? The exhibitors' associations here know nothing about the ad, nor does the distributor body.

INDUSTRY FILM Committee of Hollywood has turned out a series of public relations films. U-I just finished "Movies Are Adventure," RKO made "Let's Go to the Movies" and 20th-Fox "The Art Director." Thirteen additional scripts are ready. The completed subjects will be released one a month. They are being checked on for Canadian possibilities.

RKO WILL GET rid of its theatres and stick to distribution and production.

HERBERT WILCOX of British Lion and Walter Wanger talking a production deal.

CAMEO THEATRE, Montreal, fined for the 52nd time for admitting children under the age of 16.

LES COMPAGNONS, Montreal Little Theatre group, now has a 460-seat home, the New Play Society and the London Little Theatre have busy seasons, and the Atlantic Players of Halifax, as well as other amateurs across the land, are seeking their own quarters. Competition for the movies — and the professional legit — is growing.

SEE WHERE the National Film Society now has 211 member organizations, a gain of 68 per cent. The increase in non-theatre showings of films is great. Will television affect the NFS also?

CBC Governors Hear Telev'n Applicants

(Continued from Page 1)

tainment.

The most marked difference of opinion of one spokesman in relation to another was that of Joseph Sedgewick, representing the Canadian Association of Broadcasters, who opposed the granting of a license to Famous Players. His position was that Famous Players was controlled from the United States through Paramount Pictures, its biggest stockholder. Television channels, he said, should be reserved for companies wholly-owned and operated by Canadians.

Sedgewick followed John J. Fitzgibbons, CBE, before the board. The latter, during his remarks, had emphasized that Famous Players Canadian Corporation's management was Canadian, although the firm's major shares were owned by Paramount.

Fitzgibbons and Sedgewick were at odds on another point— the question of in which field, radio or motion pictures, television belonged. The radio representative asked that existing radio stations be given the first opportunity to develop television in Canada, holding that this had always been CBC policy. It had been thought for years, according to Sedgewick, that television was part of the expanding art of broadcasting.

(At the annual convention of Famous Players, held recently at Niagara Falls, Fitzgibbons told the company's partners and personnel that "Television is a part of the motion picture industry. It is, fundamentally, the presentation of motion pictures by a new means of projection." Paramount, with which Famous Players is associated, controls the Dumont television system in the USA and its experience would be at the Canadian company's disposal, he said.)

Fitzgibbons and George Cuthbert, his engineering aide, discussed the Famous Players plan to convert the Victoria, Toronto, into a television studio. It also called for the erection of a radio mast on the Royal Bank Building, which houses the circuit's head office, and large screen television for the Imperial Theatre, Toronto. A mobile unit would televise special local events, which would be exhibited in the theatre within one minute.

Fitzgibbons, who said television would help rather than hurt the motion picture industry, estimated $643,000 was required to start good programs without network affiliation. Part of the preparation for television had been the conducting of a weekly class in technical matters.

The Famous Players president told A. D. Dunton, chairman of the board, that his company, if granted a license, would broadcast for 22¼ hours a week. He believed the cost of three year's operation would reach $1,220,000 and about $2,000,000 would be expended before the station made any profit. CBC programs would be carried over the station if desired and the government radio corporation could have free use of facilities for three hours a day for two years. Research and experimental work would be carried on during the gratis time.

Odeon Theatres of Canada, second largest theatre circuit in Canada and a J. Arthur Rank British-controlled enterprise, entered the picture when Leonard W. Brockington, KC, one of its vice-presidents, took the position that the right to pick up and rebroadcast television shows be given to all theatres on an equal basis. No theatre should be given the exclusive right to pick up and rebroadcast any television program, he said, nor should any television station be permitted to make a contract with a theatre or chain of theatres for the reproduction exclusively of a television program.

The first to be heard by the governors was Jack Kent Cooke, operator of CFRB, Toronto, and publisher of Liberty magazine. He said that his station would cost $1,000,000 before it began to break even. It could be ready to broadcast early in 1950 and planned to televise hockey, baseball and symphony music, among other forms of entertainment. Inquiry had shown that there were 9,200 television receiving sets ready for distribution, he said. Original capital investment would be about $500,000.

Al Leary, for CHUM, Toronto, asked and was granted deferment of its application until negotiations for the sale of the station to an English company were further along. For CFRB Harry Sedgewick estimated $469,000 as his original capital investment and a year and a half as the time it would take to get under way.

CFCF and CKAC, Montreal, bring the number of applicants to six.

FOR SALE

Newly completed theatre. Most modern up-to-date equipment, doing $800 weekly business. Six miles from Vancouver.

Apply

Texas Hotel, Langley Prairie, B.C.

Premier Shuffles Th'tre Personnel

(Continued from Page 1)

of managers to theatres still in construction but which will be completed early next month.

W. C. (Bill) Watt, manager of the Strand, Simcoe, has been placed in charge of the circuit's flagship, the dual auditorium Hollywood Theatre, Toronto. This marks a return to the house, for the popular Bill started there in 1930 as an usher. He rose successively to head usher, doorman, caretaker and assistant manager and in 1934 was made manager of the Classic, Cobalt.

Watt went to the Capitol, Kitchener, in 1936 and the Strand, Simcoe, in 1944. He was district manager for the communities of Tillsonburg, Ingersoll and Aylmer.

Successor to Watt as district manager is Jack Silverthorne of the Strand, Tillsonburg. He came to Premier Operating in 1937 and went to Tillsonburg after representing the circuit in several other communities.

Morley McPhee, manager of the Strand, Aylmer, replaces Watt in Simcoe. In 1936 he joined the company and served in Kitchener and Newmarket before going to Aylmer.

Douglas Walker, assistant manager of the Strand, Simcoe, has been promoted to the management of the Strand, Aylmer.

J. F. (Joe) Smitz, manager of the Capitol, Paris, will have charge of the circuit's Kapuskasing theatre when it opens on December 3rd. He joined Premier Operating in 1938 at the Lyric, Kitchener and was sent to Paris in April of this year.

With the opening of the Park Theatre, Cobourg, Mrs. Harrison, manager of the Capitol there, will have charge of both theatres. She will move her office to the new one. This theatre is being built jointly by Premier Operating and Mrs. H. G. Sutherland.

The Maitland, Ingersoll, continues in the capable hands of Mrs. Eva Maitland.

Huston To MGM?

Negotiations are under way to have John Huston join MGM. If deal is set he will likely direct the company's "Battleground," bought by MGM from RKO.

Jane Russell Stars In Republic Film

Jane Russell has been borrowed from Howard Hughes for the role of Belle Starr in "Montana Belle" opposite George Brent. Film is being produced in Trucolor on a top budget by Howard Welsch and Walter Colmes for Republic. Allan Dwan is directing.

"ABBOTT AND COSTELLO HAVE 'EM ROLLING IN THE AISLES. A SLAPSTICK KNOCKOUT!"
—MOTION PICTURE HERALD

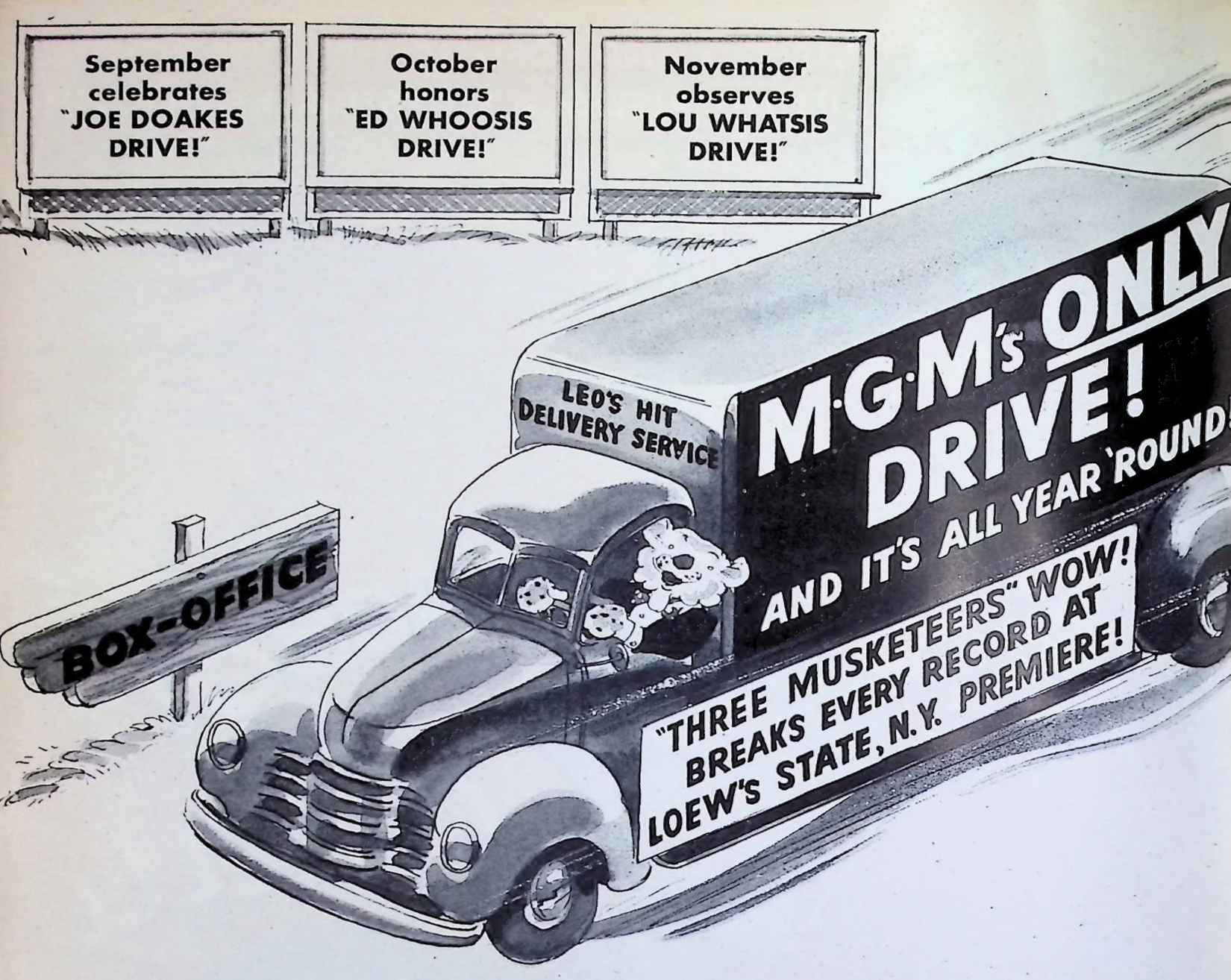
"LAUGHS ENOUGH TO KEEP THE CUSTOMERS LINING UP AT THE BOX OFFICE!"—DAILY VARIETY
"FOR TOP TAKES!"—BOXOFFICE . . . "HILARIOUSLY FUNNY!"—SHOWMEN'S TRADE REVIEW . . . "A LAUGH SPREE!"—FILM BULLETIN . . . "POPULAR APPEAL!"—EXHIBITOR
"COMEDIANS AT THEIR BEST!" —HOLLYWOOD REPORTER
"A FUNFEST FROM START TO FINISH!" —VARIETY

BUD ABBOTT
LOU COSTELLO

EAGLE LION FILMS
PRESENTS

"THE NOOSE HANGS HIGH"

WITH
JOSEPH CALLEIA LEON ERROL CATHY DOWNS
An EAGLE LION (Hollywood) FILM From
INTERNATIONAL FILM DISTRIBUTORS LTD.


September celebrates "JOE DOAKES DRIVE!"
October honors "ED WHOOSIS DRIVE!"
November observes "LOU WHATSIS DRIVE!"
LEO'S HIT DELIVERY SERVICE
M-G-M's ONLY DRIVE!
AND IT'S ALL YEAR 'ROUND!
"THREE MUSKETEERS" WOW! BREAKS EVERY RECORD AT LOEW'S STATE, N.Y. PREMIERE!
BOX-OFFICE

EVERY MONTH IS M-G-M MONTH!

Electrifying the industry is the record-breaking business of "Three Musketeers" at Broadway's new showcase of top pictures, Loew's State. After a terrific run of hits, M-G-M continues to be the hottest company in the business. Jot down these titles for the big money: "JULIA MISBEHAVES" (*New M-G-M Music Hall record!*), "3 GODFATHERS" (*Technicolor*), "COMMAND DECISION," "LITTLE WOMEN" (*Technicolor*), "HILLS OF HOME" (*Technicolor*), "WORDS AND MUSIC" (*Technicolor*), "EDWARD, MY SON," "NO MINOR VICES," "SUN IN THE MORNING" (*Technicolor*), "FORCE OF EVIL," "BARKLEYS OF BROADWAY" (*Technicolor*), "THE BRIBE," "ACT OF VIOLENCE," "TAKE ME OUT TO THE BALL GAME" (*Technicolor*) and many more!